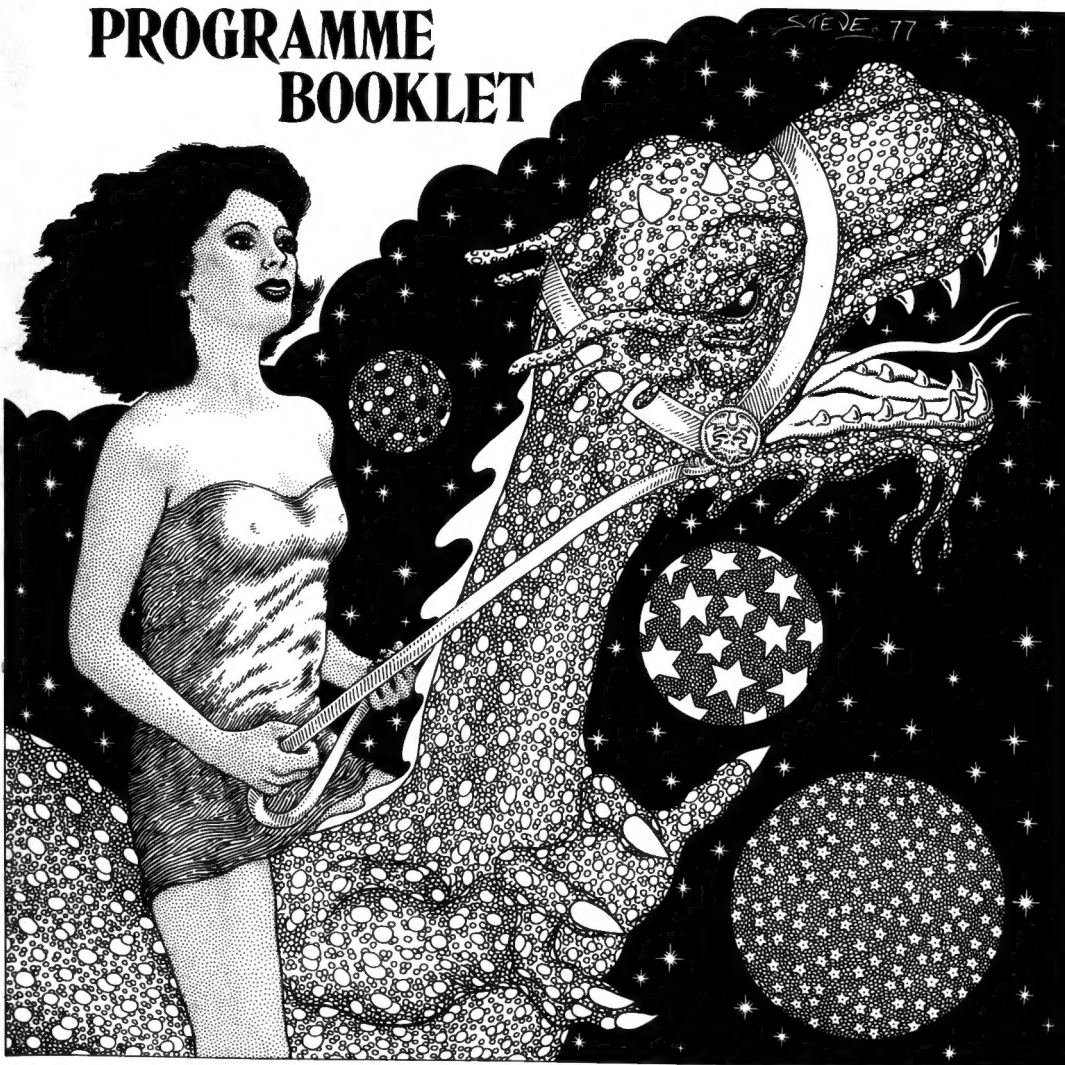


FEB 77 FANTASYCON

PROGRAMME BOOKLET



The British Fantasy Society

FANTASYCON ~ 3

Imperial Hotel, Birmingham
26-27th February, 1977.

Guest of Honour:
BASIL COPPER



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Russ Nicholson	5, 7, 8
Jim Pitts	Front Cover, 3, 4

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FANTASYCON 3 COMMITTEE

Master of Ceremonies: H. Ken Bulmer.
Programme and Booklet: Jon M. Harvey.
Films: Stephen Jones.
Hotel Facilities: Brian Mooney.
Art Show: Jim Pitts.
Projectionist: Keith Walker.
I would also like to thank those unsung heroes who will be taking part in the *SONG, SONNET AND STORY* session on the Saturday evening and anybody else who has helped us in any way!

CONVENTION INFORMATION

All programme items will take place in the *CONNAUGHT* room at the times detailed in the Programme. Book Dealers are in the *STAFFORD* room and the Art Show is in the *GEORGE* room. These two rooms will be open between 9.30am-4.15pm on both days of the Convention. Please note that no drink will be allowed into the Art Show. While talking about drinks, the upstairs, Resident's Bar will be open to Convention members.

INTRODUCTION

by

Jon M. Harvey

This is the first time for over three years that I have produced what could be termed a 'fanzine', which is basically what this Programme Booklet is. It is a somewhat nostalgic feeling: asking some people to contribute articles and others to illustrate them, then badgering like hell to hurry them up; the long nights of typing with many an error to proof-read; the worry that it will never be finished; and then the farewell wave as it goes off to the printers. Ah, the memories! It is not as bad as I make it sound. There is a lot of pleasure involved, a lot of satisfaction at seeing the finished product - "All my own work." However, there is one thing I have always *hated*, and that is trying to write the Introduction!

This is also the first time that I have endeavoured to organise a Convention. I should change the "I" to "We" as this Convention has not been a lone venture: Keith Walker and Brian Mooney did much of the initial work involved in the Con's organisation, with Brian arranging our Guest of Honour, Basil Copper, as well as the hotel facilities. Also, there were those who organised the previous Cons; upon their knowledge did I draw.

So, *FANTASYCON 3* has been created; whether a thing of beauty or a monster à la Frankenstein's has yet to be seen. The success or failure of the Con, however, depends not only on me and my colleagues - says he quickly, trying to shift the blame - but also on you. Such a gathering as this is an excuse to meet people of similar tastes as yourself; meeting old

friends and making new ones; to discuss and argue about your favourite topics and to enjoy yourself in good company. So, enjoy yourselves! Please don't feel out of anything. If you wish to meet somebody in particular and wish an introduction, approach a Committee member. And if you wish to find a Committee member, look in the bar!

As for the Convention's Programme, that is there to be enjoyed as well. I believe that the Programme this year is better than ever, covering a much wider spectrum of Fantasy. Ken Bulmer and Terri Beckett and Christine Power will cover Fantasy in general; Selwyn Goodacre of the Lewis Carroll Society will be covering the gentler Fantasies of such as Carroll and E. Nesbit and Basil Copper and Brian Lumley the darker Fantasies. While all these speakers will concentrate on Fantasy in literature, Nick Caffrey will talk on the Fantastic in Folk Music. The 'fanzine' panel is a last-minute alteration to plans that we hope will be of interest to all. With the films, the Buffet and our late night session of songs and readings - and the booze! - I expect everybody to find something of interest. So, don't forget, enjoy yourselves!

Before I close, I think I should say something about the contents of this here Booklet. Ken Bulmer and Nick Caffrey not only offered to give talks, but allowed themselves to be badgered into contributing short articles. Steve Jones, editor and artist, has contributed both a delightful front cover illustration and the film notes. And then there is Dave Sutton, a person always to be relied upon, who slaved away diligently to produce the excellent article and bibliography of Basil Copper's works in a very, very short time. Of the artists, Steve has already been mentioned. Jim Pitts has produced two illustrations and the front cover heading in his own inimitable style. As for Russ Nicholson, David Jackson and Alan Hunter, they are the three winners of the B.F.S./Ferret Fantasy Art Competition and worthy winners at that. I must thank you all for the work you have done for me!



by

H. Ken Bulmer

In a recent talk, I said that the dividing line between SF and Fantasy was hazy, undefined and open to interpretation and then went on to say that it didn't matter.

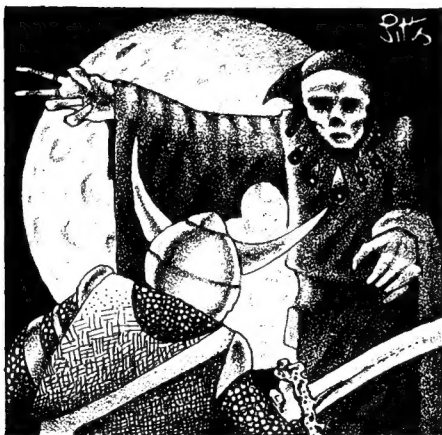
Before some of you dedicated Fantasy addicts rise up to rend me limb from limb - or spell a blue monkey on me or perform some unspeakable rite - I will say that the audience was mundane, without your superior qualities of both knowledge and interest in Fantasy. They were not fanatics. But that makes no difference to the statement. I refuse to become embroiled in heated discussions over the question of whether this book or that is Fantasy or SF. The outer reaches of both are easily sounded; the interface charms with its inconsequences.

When I first began reading SF, it was generally understood that SF was the "great white god" to we aficionados and Fantasy was a kind of weird appendage, found in musty old books and in *Weird Tales*, and that it was not very important - and this despite of Merritt. As you all know and, to restate a statement because it has weight: Fantasy is the all-encompassing field in which this imaginative work of

ours has flourished for a millenia; SF is a new off-shoot, a sub-genre, tracing its antecedents to the realisation that science and technology will profoundly change us and the world in which we live. There are other sub-genres - horror and S&S, for two examples - each existing by right.

If you sub-divide out long enough, you will end up with a mass of sub-genres and the word "Fantasy" will possess no substance. It is not so easy to write pure Fantasy and often the results are unsatisfactory. The idea that brings us here to *FANTASYCON* is to share some of the joys we each discover in our chosen areas - Inter alia. There have, it seems, been what one must term whines from various quarters about the state of current Fantasy. In a word, many people think modern Fantasy is moribund.

If you look at the constant reprintings and rehashings and re-adulatory-evaluations of long-dead writers and then look at some of the modern drivel, such a disheartening statement might be seen as true. But many of the dead writers' work was drivel and there are many excellent modern



practitioners. There is another answer.

We all know what the answer is. In Fantasy, readers find something - and to define it is near-impossible - that they cannot find in mundane literature.

Because good Fantasy is hard to write, readers thirsting for their ration will settle for the second-best. Maybe we can talk further about altering that. But, consider:

In Sword and Sorcery stories, as in heroic-fantasy examples, one is constantly irritated by the ridiculous imbalance between the sorcery and the sword. That is, wizards possess such powers that no uncouth barbarian could last for a heartbeat, let alone long enough to swing a sword. Many fine writers have fallen into this trap; the examples are legion. Some fashionable writers are getting away with murder by presenting mere whisks of short stories, relying on the names of the lead characters, stories that, without that commercial hook, would never see publication. So many of the stories are mere pastiches, mere chronicles of action, simple run-throughs of familiar situations, a rehash of familiar horrors, that the thoughtful reader, fresh from the mundane but literate world, wonders what is the

point. Depth is lacking - even the depths one can find in SF.

Perhaps the crudest cut of all is to say that a vast quantity of Fantasy of all kinds is so badly written as to be illiterate. Form and content demand the come-uppance of these writers - and the field is condemned by those outside the charmed circle.

Yet the Fantasy addict knows what he is looking for and is prepared to read with some of his critical circuits shut down.

This makes for pleasurable, throwaway reading; but in the long-run, the field is not going to benefit. We here know that Fantasy offers riches beyond the dreaming of the mundanes, that for all the lousy writing and cardboard characters and lack of sensibility and profundity, Fantasy does offer the true gold. Something else - that indefinable quality - attracts. It is not good enough to say that quality consists of excitement, the sense of wonder, the marvel, the glimpse of the sublime, the deeply-stirring, personal sense of involvement - frowned upon in many other circles - or even of simple enjoyment untrammelled by concerns over kitchen sinks. It is practically impossible to find two people here who will agree on the spoken fundamentals of Fantasy; but every single person here - I trust - will know exactly what we are talking about when I speak of the Lure of the Exotic.

Most of you will have seen the series on BBC 2, *The Water Margin*. When I was editing *Sword and Sorcery*, the magazine that never was (sigh), I planned a series dealing with these old Chinese classics, in my naivety believing it would stir untrodden ground. In a very real sense, *The Water Margin* encapsulates much of the foregoing argument.

In brief, then, to finish: With such a powerful force working for the literature, it is high time we cease to rely on it so totally and set about transforming Fantasy into a literature that will stand on its own in all the other areas of literature.



by

David A. Sutton

As one of Britain's leading collectors of historic film material, with over one thousand titles in his collection - including a number of famous silent horror films - it is not surprising that Basil Copper should have written a story such as *Amber Print*. Mr. Copper imbues his story with the collector's passion: Two old men collect rare, early films, the pride of one's collection being classics of the German cinema. In the converted attic of a house, a unique amber print of *The Cabinet of Dr. Caligari* is screened, containing scenes never before seen in the extant prints of the film. Copper excels in creating a vivid and eerie description of the flickering images, the grotesque faces of the actors and the surreal sets tinted in unearthly colours. Blenkinsop, the old man who owns the amber print, is convinced that, with each screening, the film subtly alters, as though it possesses

a life of its own. As the story progresses, the nightmare of *Dr. Caligari* turns into a nightmare reality in the gloomy attic, amongst the heaped film cans.

It is atmospheric stories such as *Amber Print* that reveal Basil Copper as a talent - and a flourishing one - in the realms of macabre fiction. Although his horror stories form only a relatively small portion of his writing output, so far, he still considers horror his most important genre. His writing has been in the fields of American thrillers, non-fiction, film and television scripts, LP sleeve notes and both adult and juvenile Science Fiction. He has written over fifty books, running to some 200 editions in total - including foreign language editions. Copper's *Mike Faraday* novels, stories of detection and mystery, run to twenty-six volumes and have been published in hard covers throughout Europe.

One of his earliest published horror stories, *Camera Obscura*, shows Copper's flair for originality and atmosphere, the two distinctive points which apply to nearly all of horror fiction. It is an ingenious tale of revenge, wrapped in the heavy draperies of a setting that is a Fantasy world superficially similar to the real one. Copper extracts a pervasive sense of oldness from his opening passages. Later, as the evil money-lender, Sharsted, enters the camera obscura world of the antiquarian Gingold, the story assumes a level of nightmare and horror. Along with half-glimpsed, rotting corpses, animated eternally in the nighted realm, there is a sense of surreal, an ageless, inescapable and hellish world.

Mr. Copper was a journalist for thirty years, during which fourteen of them were spent as the editor of a Kent newspaper. For the last decade and more, his stories of the macabre and other fiction have seen professional publication and, for the last seven years, he has been a full-time writer. During this period, Basil Copper has built up a small repertoire of horror stories that distinguish themselves for being both generally of a high quality and for being individual. His collection, *FROM EVIL'S PILLOW*, was nominated in the category of Best Book of the Year at the First World Fantasy Convention held in Providence, U.S.A., in 1975. 1976 saw him as one of the judges in the convention awards.

The publishing of horror fiction tends to be a slow process. It is difficult to become an established writer in the genre as markets are infrequent. The effect of several appearances over a number of years can dissipate the otherwise accumulative effect on an audience. It is, therefore, a fine tribute that *FROM EVIL'S PILLOW* should be published by Arkham House; but then, it does present some of the best terror tales of Basil Copper between hard covers for the first time.

I have already mentioned *Amber Print*. Another from the Arkham collection is *The Grey House*. Despite the rather banal opening of a writer - of horror stories,

naturally - and his wife who buy up an old, derelict mansion in Burgundy and restore it, the climax is quite gripping, if rather sudden. Copper permits few clues to drop during the first few chapters, in which the description of the restoration is detailed. The original owners, the de Menervals, were a diabolical lot, given to performing obscene and horrific rites with young women. Copper titillates with the merest wisps of information of these rites, saving everything for the vivid final graveyard scene.

Charon, as the title implies, is about the Charon of Greek Myth - the ferryman who transports the souls of the dead across the river Styx to the infernal regions. Though this much is obvious, the story is nevertheless a delightful and poignant one, steeped in an air of Fantasy, like *Camera Obscura*. It deals with the rather squalid life of an accountant, Mr. Soames, who has a small, barely profitable business. In an old part of the town, whose maze of ancient alleys lead him one day to the portal of a bizarre, picturesque and compelling shop, Mr. Soames finds a surging happiness within himself.

Another story in the Arkham book is *The Gossips*, a novella that unfortunately flounders from about half way through. For me, it seems to turn from a story into a documentary - if you see what I mean. Others may feel otherwise because, despite my criticism, it is a story of inventiveness and the atmospheric detail during the tale's unfolding makes it an unusual and eerie one. It is set before the Second World War in Sicily, in a remote region, composed of an immense, ancient graveyard, with its ubiquitous, sun-bleached aura of the outré. Beyond this is the palace of a duke, in whose overgrown, blighted garden reside the statues of three young women, known as 'The Gossips'. The reader will readily realise that the statues are evil and seem to whisper, mock and titter in a lascivious manner amongst themselves. Copper creates a magnificent setting and also his history of 'The Gossips': They were sculpted in the 17th century for the duke Leonardo whose infamous sexual orgies



with his three young 'brides' had reached the far cities of Rome and Naples. The Gossips are cursed and fatal to a number of people in their vicinity. The shipment of them to London for an exhibition of 17th century sculpture poses yet further mysteries and horror.

One of Copper's tales, *The Janissaries of Emilion*, was adapted as a play some years ago for South African Radio and the BBC have put out the story as a three-part reading for their Overseas Service. It is the story of a recurring dream which, night after night, moves slowly and implacably forward in time, like a film being projected one frame at a time. The Janissaries are notorious Turkish soldiers, dating back to the 19th century and earlier. In the soft landscapes of the dream, they ride in white garments across a foam-washed beach to murder the dreamer.

This is not the only story of the author's that has been translated from the story form. Universal Pictures have

filmed *Camera Obscura* from a script by Rod Sterling for the *Night Gallery* series in 1972. They also bought an option on *Doctor Porthos* and had four others in the pipeline when the series was unfortunately dropped. Copper himself has worked on a film script for M.R. James' story, *Count Magnus*, which is currently with a well-known television director who hopes to film it in colour as a feature-length television special. He also wrote the sleeve notes for Hammer City Records LP album, *Dracula*, in 1972, which was followed by six radio broadcasts on vampirism for BBC, London Broadcasting, etc.

His interest in film goes beyond the writing of scripts, etc. Basil Copper is the founder of the Tunbridge Wells Vintage Film Society, which has given seasons of programmes from his own extensive collection of early, rare film material as well as from other private collectors; all during the last seventeen years. Copper's own collection includes a number of famous silent horror films, such as *The Cabinet of Dr. Caligari*.

It is difficult to pin down Copper as a thematic writer in the horror vein, because his stories are highly individual. However, if we take a look at his work we can perhaps select a few stories which fit into the 'revenge' category. The very best of these is in no doubt - *The Recompensing of Albano Pizar*. A devilish and delightful tale, it improves a hundred-fold on his earlier, exploitive and nasty *Academy of Pain*. Instead of a straightforward revenge story with accompanying description of torture, Copper delineates a form of revenge that is unexpected and, in its way, ghoulishly humorous. Albano Pizar is a down-and-out publisher who has become a small-time literary agent. In order to once more rise to become a major publisher, he contrives to steal some embarrassing, personal letters from a notable Italian writer and his one-time mistress, publishing the scandal the world over. The Author's Sicilian widow slowly plans her revenge on Pizar. The terrible plight in which he eventually ends up is never described, because the final lines

of the story reveal something at once quite gruesome as it is unexpected.

If *Albano Pizar* revels in very well accomplished characterisation, then, at the other end of the scale, *The House on the Tarn* is an accomplished excursion into pure atmosphere. It is certainly one of Copper's best stories. Like Poe's *Usher* - which is mentioned in the story - the desolate, lake-washed house is permeated with dark, unresolved questions that brood as much as the building itself. Kemp, an occultist, visits the eroded shell of the house in a winter landscape, mournful and full of foreboding. The house is blighted with disaster, its bare, granite walls coated with an unearthly, nauseous fungus and lichen. Three prospective buyers had been found dead within the grounds. The story is an evocative, coldly evil one, splendidly eerie.

Copper has also dipped his pen into the ebon ink of Black Magic fiction with at least two distinctly entertaining stories. *Archives of the Dead* has Black Arts darkly hinted at, but never fully revealed. Although no supernatural manifestations occur, the terror of the protagonist - a sensitive poet who works as a secretary to the Satanist - is adequately conveyed to the reader. In some respects, the story appears overly long for its content. However, the climactic final scene as the poet overhears the conclusion of a Black Mass is brought satisfyingly to a pitch of clammy fear.

The Great Vore, also a story of Black Magic and onscene rites, is written as a detective story, involving Professor Alden Kane, investigator of the bizarre. The tale, stock full of clues and false leads, hints of torture and sacrifice and the worship of an unknown deity, provides entertainment and pleasure. It is rather unfortunate that Copper should eventually reveal the Vore as an unusual, but quite earthly creature. However, in the grand tradition of the Psychic Sleuth - Doyle's Sherlock Holmes, Blackwood's John Silence, Hodgeson's Carnacki, Quinn's Jules de Grandin and latterly perhaps Frank Laura's Doctor Orient - it seems as if Copper

is going to build this first exploit of Kane into a series, with at least two other stories - see the bibliography. If these are as entertaining as *The Great Vore*, the result will be a fine addition to this sub-genre of the Terror tale. Copper has already proved himself an able exponent of detective fiction with his *Mike Faraday* novels, of course, and he is a member and former committee member of the Crime Writer's Association.

Without any doubt, Basil Copper is an important writer in the field of contemporary horror fiction. As this article and the following bibliography reveal, he has been active in a number of aspects of the genre although, as has been stated already, he feels his horror fiction to be his most important work. It is very pleasing, therefore, that the British Fantasy Society has seen fit to invite Mr. Copper as its Guest of Honour at the Third British FantasyCon. ❏



Basil Copper - Bibliography

The following bibliography is not complete. I have restricted it to the author's excursions into horror fiction. Even so, the anthological appearances list only the principal publications. Basil Copper himself admits that the list with which he supplied me was the longest attempt he had made at a bibliography of his published work. Nevertheless, I believe there is sufficient information herein to provide the interested reader with a reasonably comprehensive guide to the horror stories of the author. I would here like to express my gratitude to Mr. Copper for the information he supplied.

NOVELS

THE CURSE OF THE FLEERS (Gothic novel, abridged and edited version).
Harwood-Smart Publishing, 1976;
St. Martin's Press, New York, 1977.

NECROPOLIS (Gothic novel: due 1977).

THE GREAT WHITE SPACE (Fantasy novel).
Robert Hale, 1974;
St. Martin's Press, New York, 1974;
Manor Books, New York, 1976.

In addition to the above, Basil Copper has published some 26 detective/mystery novels featuring Mike Faraday. These have been published in hard and soft covers in the Commonwealth, Italy, Germany, Denmark, Sweden, Portugal, France and so on. They are: THE DARK MIRROR; NIGHT FROST; NO FLOWERS FOR THE GENERAL; SCRATCH ON THE DARK; DIE NOW, LIVE LATER; DON'T BLEED ON ME; THE MARBLE ORCHARD; DEAD FILE; NO LETTERS FROM THE GRAVE; THE BIG CHILL; STRONG-ARM; A GREAT YEAR FOR DYING; SHOCK WAVE; THE BREAKING POINT; A VOICE FROM THE DEAD: FEEDBACK; RICOCHET; THE HIGH WALL; IMPACT; A GOOD PLACE TO DIE; THE LONELY PLACE; CRACK IN THE SIDEWALK; TIGHT CORNER; THE YEAR OF THE DRAGON; DEATH SQUAD; and MURDER ONE.

COLLECTIONS

NOT AFTER NIGHTFALL (Four Square, 1967).
The Spider; Camera Obscura; The Cave; The Grey House;
Old Mrs. Cartwright; Charon; The Great Vore; The
Janissaries of Emilion.

FROM EVIL'S PILLOW (Robert Hale, 1975; St. Martin's Press, New York, 1975).

FROM EVIL'S PILLOW (contd) Amber Print; The Grey House; The Gossips; A Very Pleasant Fellow; Charon.

WHEN FOOTSTEPS ECHO (Robert Hale, 1976; St. Martin's Press, New York, 1976). Camera Obscura; The Janissaries of Emilion; Amber Print; A Message from the Stars; Doctor Porthos; Cry Wolf; The Academy of Pain; The Recompensing of Albano Pizar; Out of the Fog; Archives of the Dead.

AND AFTERWARD, THE DARK (Arkham House, 1977). The Spider; The Cave; The Janissaries of Emilion; Out of the Fog; Archives of the Dead; The Flabby Men.

THREE OF A KIND "Leaves from the Casebook of Professor Alden Kane." (Arkham House). Three novellas featuring the same character: The Great Vore; The Restless Dead; and another not yet completed.

THE DOSSIER OF SOLAR PONS (Arkham House; Pinnacle Books, New York: forthcoming). The Adventure of the Perplexed Photographer; The Sealed Spire Mystery; The Adventure of the Six Gold Doubloons; The Adventure of the Ipi Idol; The Adventure of Buffington Old Grange; The Adventure of the Hammer of Fate.

THE FURTHER ADVENTURES OF SOLAR PONS (In preparation).

Note: Basil Copper spent eight months at the invitation of Arkham House editing and revising the definitive, two-volume edition of the entire canon of the Solar Pons stories of the late August Derleth. He was then commissioned to write an entirely new series of Pons stories, as listed above.

NON-FICTION

THE VAMPIRE: In Legend, Fact & Art (Illustrated).
Robert Hale, 1973;
Goldman, Munich, 1974;
Citadel Press, New York, 1974;
Corgi Books, 1975.

THE WEREWOLF: In Legend, Fact & Art (Illustrated).
Robert Hale, 1977;
St. Martin's Press, New York, 1977.

Note: A third volume in this series is in preparation.

PRINCIPAL ANTHOLOGICAL APPEARANCES

THE ACADEMY OF PAIN Legends for the Dark: NEL, 1968;
Summoned from the Tomb: Sidgwick & Jackson, 1973.

AMBER PRINT Dr. Caligari's Black Book: NEL, 1968;

AMBER PRINT (contd) Christopher Lee's X-Certificate: W.H. Allen, 1976;
Star Books, 1976;
From the Archives of Evil: U.S.A., 1976.

ARCHIVES OF THE DEAD The Evil People: Leslie Frewin, 1968;
Popular Books, 1969.

CAMERA OBSCURA Sixth Pan Book of Horror Stories: Pan, 1965;
Alfred Hitchcock's Stories that Scared Even Me:
Max Reinhardt, 1967;
Random House, New York, 1967;
Pan Books, 1970;
Dell, 1970;
German paperback, 1969.

CRY WOLF Vampires, Werewolves & Other Monsters:
Curtis Books, New York, 1974.

DOCTOR PORTHOS The Midnight People: Leslie Frewin, 1968;
Popular Library, New York, 1969;
Everest Books, 1975;
Vampires at Midnight: Grosset & Dunlap, New York, 1970.

DUST TO DUST (Due to be published in booklet form, New York, 1977).

THE HOUSE BY THE TARN Dark Things: Arkham House, 1971.

THE JANISSARIES OF EMILION Seventh Pan Book of Horror Stories: Pan, 1967;
Alfred Hitchcock Presents: Pan, 1969;
Dates with Death: Dell, 1972;
A Month of Mystery: Random House, New York, 1969;
Bodley Head, 1970.

THE KNOCKER AT THE PORTICO Dark Things: Arkham House, 1971.
The Year's Best Horror Stories: Sphere Books, 1972;
Daw Books, 1974.

A MESSAGE FROM THE STARS Space 2: Abelard Schuman, 1974.

OUT OF THE FOG Argosy: September, 1970;
John Creasey's Mystery Bedside Book: Hodder, 1971.

THE RECOMPENSING OF ALBANO PIZAR The Year's Best Horror Stories 3: Sphere Books, 1973.

THE SECOND PASSENGER Dark Brotherhood Journal: 1973.

SHAFT NUMBER 247 New Tales of the Cthulhu Mythos: Arkham House, 1977.

THE SPIDER Fifth Pan Book of Horror Stories: Pan, 1964.

THE TRODES Armada Sci-Fi: Collins, 1975.



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All enquiries, please enclose an S.a.e.



Fantasy Elements in the British Folk Song

by

Nick Caffrey

The nightmare creatures of the Fantasy tale are not merely restricted to the written story or celluloid film images. The creatures have origins tracing back to the roots of mankind. Traditional folk song has versions and variations of the standard Fantasy creatures - from skin changers and deamons to witches and ghosts.

The concept of persons being able to alter their outward appearance to that of some other creature is not a new one. The myth is spread across the whole of the human world. If we look at the traditional folk song of Britain, we find many examples of this phenomenon. One of the oldest of ballads, *Tom Lin*, contains not just one skin change, but four! Lady Margaret has been made pregnant by Tom Lin who is under the spell of the Queen of the Elves. In order to free him from the spell, she has to wait at the old mill bridge at midnight on Hallowe'en. Tom Lin gallops past her in the form of a white horse. She jumps out and holds him tightly around the neck. First he turns into a lion, then into a snake and then into a red-hot bar of iron. When this fails to loosen her hold, he becomes a naked man and the spell is then broken.

Renardine is a dark, brooding song in which a young woman is seduced by a werefox and the *Silkie*, from the Orkney

Islands, tells of seduction by a wereseal. Whilst the song *Polly Vaughan* gives room for doubt as to whether Polly was shot by her lover whilst she was a swan, or whether it was a case of mistaken identity; there is no doubt that, at William's trial, her ghost appears to plead for his release.

Ghosts are a great favourite amongst the folk singers: from tales of ghostly lovers standing at their sweethearts' bedsides, telling of death in battle and shipwreck; to the ghost of a young man murdered within a druid circle named *The Standing Stones*, appearing to his love and naming his murderer. The most famous of all 'ghost' folk songs is *The Unquiet Grave* wherein a woman is so overcome by her lover's death that she stays by his grave for twelve months and a day. The ghost of the young man appears and she pleads for a kiss, despite the fact that his kiss means death. She joins him in his grave, presumably as a ghostly lover for eternity.

Deamons and devils appear in song: The tragic *Housecarpenter's Wife*, or *The Deamon Lover*, tells of a young woman who leaves her husband and child for a life of ease and riches. She finds out too late that her lover is a deamon. He sinks the ship in which they sail and takes her down to hell. On the other hand, there is the amusing Irish song, *The Devil and the Farmer's Wife*, in which the devil steals a farmer's wife. He discovers, to his chagrin, that she is a nagging, bossy shrew and pleads with the farmer to take her back. A female deamon makes an appearance in *King Henry and the Deamon*. After eating the King's horse, greyhound and hawk, she forces him to sleep with her. In the morning, instead of a deamon, the King is in bed with a beautiful woman.

Folksong is not complete without the beautiful tunes and airs that make up the essence of the songs. Whilst the words tell the story, the tune provides the colouring and dramatic timing. Any person wishing to become more acquainted with the Fantasy elements of traditional folk song will be well advised to obtain recordings of the songs being performed, rather than merely obtain copies of the words.

SPECTRE PRESS

37 Hawkins Lane, Burton-on-Trent, Staffs, DE14 1PT, U.K.

The Coming of the Voidal

by

Adrian Cole



He was a Fatecaster, a pawn of the Dark Gods. He had no memory of the crime against the Dark Gods for which he now paid. His power was in his right hand and he carried the Sword of Silence. Yet, he could not kill. What fate had he brought to the Lord of Sedoc, Ruler of all that is Corrupt?

This is the first story of a new and exciting character from the pen of Adrian Cole, author of the *DREAMLORDS* novels, of *MADNESS EMERGING* and *PATHS IN DARKNESS*. It is illustrated in grand style by the artist Jim Pitts.

24pp; 9"x7"; fully typeset; 7 illustrations; printed on white, coated stock with a light-grey dustwrapper. Print run: 500 copies.

£1.00 per copy (£2.00 overseas). Discount: 40% for 10-49 copies; 50% for 50 copies or more. Available in the U.S.A. from Wayne Warfield, Box 326, Aberdeen, Md 21001, U.S.A.

CTHULHU:

Tales of the Cthulhu Mythos

A new series of booklets promising to publish new stories of H.P. Lovecraft's famous 'Mythos' to delight all Fantasy fans. The series, edited by Jon M. Harvey, will be illustrated throughout by the brilliant artist, Jim Pitts.

Issue 1: *HAROLD'S BLUES* by Glen Sinner and *BAPTISM OF FIRE* by Andrew Darlington. Now available!

Issue 2: *THE GUARDIANS OF THE GATES*, a novelette by Brian Mooney. To be published in Spring, 1977.

Issue 3: *DEMONIACAL* by David A. Sutton and *THE KISS OF BUGG-SHASH* by Brian Lurley. To be published in early Summer, 1977.

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Lovecraftian Characters and other Things

The blend of the imagination of H. P. Lovecraft and the artistic talents of Jim Pitts has produced this portfolio. Six illustrations printed original size in black and white portray Erich Zann, the Deep Ones, Cthulhu, the Night Gaunts, the Terrible Old Man and the Outsider. H.P. Lovecraft is also portrayed by Jim Pitts on the cover of the booklet which contains articles on Lovecraft by Dirk W. Mosig and on Jim Pitts by Jon M. Harvey. The portfolio is packaged in a cream-coloured, decorated folder.

Six illustrations: 10"x6" on white, coated art stock. Booklet: 8½"x5½" on white gloss card. Print run: 75 copies.

£1.50 per copy plus 25p postage (£2.00 overseas). Discounts: 25% for 10-49 copies; 40% for 50 copies or more.

Both *CTHULHU* and *LOVECRAFTIAN CHARACTERS* are available in the U. S. A. from Dr. Dirk W. Mosig, dept. of Psychology, Ga Southwestern College, Americus, Ga 31709, U.S.A.





From the very early days of the cinema, Fantasy has played an important role. The cinematic pioneers, like children with a new toy, loved to experiment with the 'techniques' of filming, editing and the 'trick effects'. Only the Fantastic gave them the chance to employ to the full these 'techniques'. Thus are Fantasy and the cinema linked - the Fantastic with

its challenge to the film-makers and the cinema with its ability to make all the aspects of the Fantastic come to life: Horror, the Supernatural, Science Fiction and Sword & Sorcery.

We are showing three films at this Convention, presenting a solid diet of entertainment from the sub-genres of the Fantastic. We hope you enjoy yourselves!

- Jon Harvey.

Captain Kronos - Vampire Hunter.

Hammer Films, G.B., 1972. Directed by Brian Clemens. Starring: Horst Janson, John Carson, John Cater, Shane Briant, Caroline Munro, Ian Hendry, Wanda Ventham.

The film was originally entitled *Kronos* and was intended to be the first in a - never continued - series of films. Retitled *Captain Kronos - Vampire Hunter*, it was made towards the end of Hammer's creative burst during the early 1970s. Its release was delayed in this country for almost two years and, when it finally did appear, it was given very limited exposure.

Captain Kronos (Horst Janson), soldier of fortune and slayer of Evil, and his hunchbacked associate, Professor Hieronymous Grost (John Cater) arrive at the village of Durward. There they find that young girls are mysteriously dying of advanced age. The two heroes soon suspect that a vampire is draining the girls of their life-force.

Written and directed by the ubiquitous Brian Clemens and produced by Clemens and Albert Fennell - best remembered for their excellent work together on *The Avengers* television series - the film has been described as touching upon many conventions:

Horror Fantasy, Western, Sword & Sorcery, movie serial and comic strip. Obviously, it is not the usual type of vampire thriller we have come to expect from Hammer.

Monty Python and the Holy Grail.

EMI, G.B., 1975. Directed by Terry Jones and Terry Gilliam. Starring: Grahame Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin, Carol Cleveland, Connie Booth; John Young.

We make no excuses for showing this film. Winner of the B. F. S. August Derleth Fantasy Award last year, the film is often very clever and brilliantly funny.

King Arthur and his motley collection of knights set out on a Quest - given to them by an animated God! - for the Holy Grail. A series of hit or miss - mostly hit - sequences ensue. Among the most memorable are: the discussion about swallows, the battle with the Black Knight - an outstanding example of Pythonesque black humour - the attack by a murderous rabbit, the gory interruption of a wedding ceremony and the question and answer session at the Bridge of Death.

The use of all - new material is an improvement over the previous Monty Python film and the entire cast are superb. Both the colour photography and set design are beautifully atmospheric and there are the usual brilliant Terry Gilliam animations. The ending, although clever, has been employed before - notably by Jerry Lewis. It appears as if they ran out of ideas and could not decide how to finish the film off. However, for all that, it is a lovely piece of Heroic Fantasy and, depending on your sense of humour, exhaustingly funny.

Island of Lost Souls.

Paramount, U.S.A., 1932. Directed by Erle C. Kenton. Starring: Charles Laughton, Richard Arlen, Leila Hyams, Bela Lugosi, Kathleen Burke.

With a remake due this year, from American International Pictures, the time is right to re-evaluate this minor classic. It was banned for public exhibition in this country for twenty - seven years - finally being released here in 1959 - due to its theme of vivisection, the sexual implications it raises and the - largely implied - horrific climax.

A young American (Richard Arlen) is stranded on a South Pacific island. He soon discovers that his enigmatic host, Dr. Moreau (Charles Laughton), is a mad scientist obsessed with cross-breeding animal species. The resultant failures of his experiments - the 'manimals' - roam the island's jungle.

The film is based on H.G. Wells' novel, *The Island of Dr. Moreau*, first published in 1896. Wells openly criticised the film as a vulgarisation of his book. However, although Waldemar Young and Philip Wylie took liberties in their script with both plot and characters, the film turned out to be an atmospheric example of sadistic cinema. The use of location exteriors and Karl Struss' superb muted black and white photography certainly enhanced this atmosphere. The make-up effects for the beast-men are very effective and, although Laughton's central performance tends to dominate the film, Bela Lugosi - two years after *Dracula* - is quite effective in a minor role as "The Sayer of the Law".

COMING IN FANTASY TALES

A black opening gaped in the wall. Tapestries had been torn across in two huge vertical rips. A cold and charnel breath blasted from that ebon opening.

Then - lithe golden forms pounced into the corridor. A single comprehensive glance Torr Vorkun gave them. He knew them, had fought their cousins in the Huishnaveer jungles. Churtahs! Their fangs opened to reveal slaving jaws and lolling tongues, the spittle drooling; they launched themselves silently through the air.

Assaf went down screaming, his throat ripped out in a red ruinous welter of shining blood.

Old Vando dropped his halberd into line and as Torr's weapon took a churtah in fanged mouth so Vando punched into a yellow furred breast. Both men disengaged and swung their points forward again. So fast had been the action no word had been spoken. More of the felines raced from the black opening and hurled themselves upon the two guards. Vando would not leave his post. Thrice his halberd slashed and thrice a churtah died in silence. But the third blow missed, Torr who had dispatched two, swung flatly, desperately, drove the halberd blade against the side of the leaping beast's head.

Vando's sword arm sliced upwards - but the beast fell full on him, a golden-furred body of total destruction.

Torr struck again - but Vando collapsed in a wash of bright blood staining those priceless Paltomir rugs.

A voice lashed from the opening where shadows moved.

"Take at least one alive, you fools! *Take the girl!*"...

You will not want to miss this exciting tale of Sword and Sorcery, about the barbarian warrior Torr Vorkun and his witch-like twin sister Tara and their struggle against the occult powers which attempt to usurp the throne of the kingdom of Praterxes. This thrilling new novelette will be published complete in the first issue of FANTASY TALES:

Naked as a Sword By Kenneth Bulmer

—Also—

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The strange tale of Teh Aht, a wizard who seeks the secret of immortality, and by calling up the shade of Mylakhrión, the greatest wizard in all Theem'hdra, suffers the curse of ancient Cthulhu.

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By Ramsey Campbell

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By Michael Moorcock

A tale of strange parts about the melancholy hero Catharz, who carries the curse of Cwlnwymwn Root-ripper, and a great and terrible doom upon him.

THE PRICE TO PAY By Eddy C. Bertin

An unusual story about the problems of being a modern-day vampire.

And others...



.....The NEW Pulp

JON M. HARVEY

Born at the very end of 1949 in Cardiff, Jon Harvey pretends to be Welsh. He was enchanted at an early age by Greek mythology and Welsh folk-lore. From there, it is a short step to Heroic Fantasy and the like. Jon became actively involved in fandom in the late 1960s and produced the first issue of his short-lived magazine, "Balthus", in 1970. After a few years of silence, he came back in 1976 with "Spectre Press". He is a contradictory character: trained in the Sciences, he has a great love for the Arts, being involved in Drama and Dramatics as well as Fantasy. He likes talking about himself, hates spiders and, on the quiet, is a bit of a nut!

STEPHEN JONES

Steve Jones was born in London in 1953, an occurrence comparable with the Blitz! Steve became interested in Art and Fantasy through those gaudy American comics with their sensational adventures and limited dialogue. Later, he progressed to horror films and, later still, when he learnt to read, to books. Although Steve has had no formal training in Art and does not consider himself an 'Artist', his work is well-respected. He became active in fandom in 1972, his initial contributions being articles and reviews. He took over editorship of "Dark Horizons" in 1974 and edited seven issues before recently passing on the post. Steve is now working on the joint-venture of "Fantasy Tales" with Dave Sutton.

BRIAN LUMLEY

Brian was born on 2nd December, 1937 - nine months after H.P. Lovecraft died, but does not believe in reincarnation. He served an apprenticeship and earned all honours as a sawyer, but packed it in to join the army at the age of 21. Brian is married with three children and a budgie called Socrates. He loves R.E. Howard, Lovecraft, budgies, his wife, his children, kite-soaring, his typewriter, fish and chips, coke and brandy, although maybe not in that order. He hates astrology, tripe, people who mess his life about and - as a corollary to the last 'hate' - red tape. At the age of 39, Brian's ambition in life is to live to be 40.

CHRISTINE POWER

Christine is five foot five tall, has blonde hair, blue/grey eyes, depending on the light - whether there is any or not - and a weird sense of humour. She cut her literary teeth on the adventures of Tarzan and John Carter, but has since grown to prefer 'pure' Fantasy and Celtic myth. Chris is somewhat reserved in nature, but can be observed studying people closely from behind her glasses - especially if they contain cider. She is a fanatical 'Ricardian' - a devotee of Richard 3, for all ignoramuses; so *never* praise the Tudors in Chris' presence - and hates Lancastrians (political, not geographical). Loves horses, Mr. Spock and archaeology. She would love to be addicted to Oriental food, if she could afford it. She hates chauvinists of either sex and cold weather.

DAVID A. SUTTON

Dave Sutton was born in Birmingham in 1947. He is a self-uneducated person who started at the bottom - working in a shoe shop - but has worked his way up to a good position in the G.P.O. Dave became interested in Fantasy in the early 1960s through the medium of the horror film. He progressed onto Fantastic literature and from his interests was born "Shadow", the much-loved magazine that ran for 21 issues. Dave has had a number of professional sales of fiction and has edited three anthologies of horror stories for Sphere and Corgi Books, so far. He is now working on the new, semi-professional magazine, "Fantasy Tales", with Steve Jones.

SCIENCE FICTION STAR TREK FANTASY SWORD & SORcery HORROR FILM BOOKS COMICS



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At the time of going to press on 14th January, 1977, the following people were registered members of *FANTASYCON 3*:

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| | 50. Paul Richards | 80. P. Lennon |
| | 51. Jean Sheward | 81. A. Frost |
| | 52. Dave Walton | 82. Mike Cassidy |





We of the B.F.S. hope that you have enjoyed FANTASYCON 3 and will see you all again. If you are not a member, but are interested in the Society: it was formed in 1971 to unite fantasy fans everywhere. Until then there had been no formal organisation for fantasy devotees, who had had to rely on small-press and amateur magazines to supply information about their favourite subjects. During the past five years the BFS has gone from strength to strength, the fans obviously appreciating the services offered. The BFS caters for all fantasy fans, whether their interests are Weird Fantasy, Heroic Fantasy, Horror or the Supernatural, whether their favourite form is Literature, Art, Films or Music. The annual subscription is £3.00 (\$8.00 US or its equivalent for overseas members) and this entitles you to the following publications and services:

DARK HORIZONS is the Society's magazine and is published three times a year. Professionally printed, it is lavishly illustrated by the best Fantasy artists and each issue contains entertaining and stimulating articles, interviews, fiction and poetry. There is also an often-lively letter column.



THE BULLETIN is the Society's "newspaper" and is published bi-monthly and is professionally printed. Like DARK HORIZONS, it is profusely illustrated and contains news of new books, magazines, films etc. There is also a large review section which covers books, films, comics and music. THE BULLETIN is rounded off by an entertaining (and often controversial) letter column.

THE BOOK & FANZINE LIBRARIES provide members with a postal library service. Catalogues and information are provided to all members and occasional newsletters are sent out. Both libraries have large and increasing

stocks and the Fanzine Library is the only foundation of amateur periodicals (many of which approach professional standards in writing and production) in the country.

FANTASYPOOL is an amateur writers group in which members send in their scripts to be seen by a panel of readers, all of whom have experience in reviewing, editing or criticism. There is an occasional newsletter which contains articles, information etc. and which provides a forum for the interchange of opinions and ideas. If you are an aspiring writer, then Fantasy pool may be for you.

NB. It is regretted that because they are postal services with a critical time element the Libraries are not available to overseas members.



In addition to the above, we offer annual Fantasy Awards in several categories. The author of the best novel receives the August Derleth Award (our memorial to the late American author who did so much for the cause of fantasy in his lifetime), while the remaining awards are called the British Fantasy Award. The winners receive statuettes designed by Jim Pitts, one of the finest artists in fandom today. We have also held very successful Conventions, and it is hoped that these will continue annually for many years to come.

When you join the BFS, you will receive information on the publications and services and the addresses to write to for specific details of any one of them. You will also receive some back-issue material, although this depends on what stocks are available when you join.

Cheques or Postal Orders should be made payable to The British Fantasy Society (or The BFS) and crossed. Overseas members are requested to send International Postal Money Orders where possible. Please send payment, with your name and address, to:

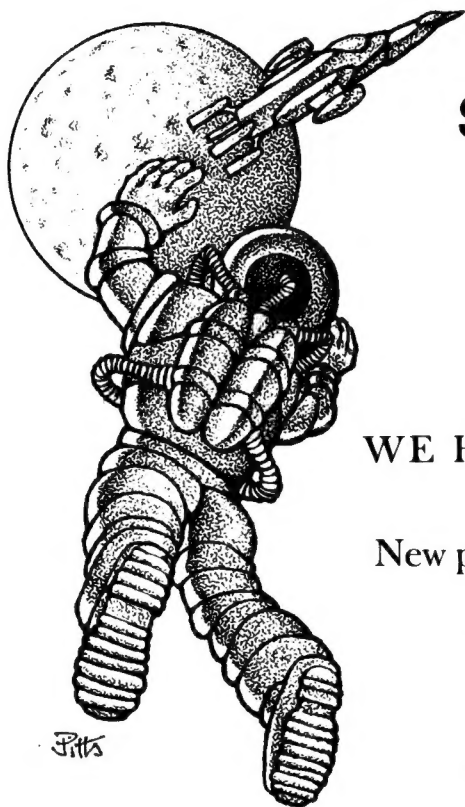
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CONVENTION PROGRAMME

SATURDAY

- 9.50am: The Opening of the Convention.
- 10.00am: THE LURE OF THE EXOTIC - H. Ken Bulmer.
What is the attraction that Fantasy holds for us? A talk of the Lure and other aspects of the Fantastic.
- 11.00am: Break.
- 11.15am: FANTASY AND ITS ORIGINS IN REALITY - Selwyn Goodacre.
Fantasy is only really effective as literature if it has a strong basis in reality. Emphasis will be given to the works of Lewis Carroll.
- 12.15pm: Lunch.
- 1.45pm: GUEST OF HONOUR'S LECTURE - Basil Copper.
- 2.45pm: Break.
- 3.00pm: THE GOD BUSINESS - Terri Beckett and Christine Power.
An informal look at the religions in Fantasy literature - from Christ to Cthulhu; from Satan to Science.
- 4.00pm: Break.
- 4.15pm: B.F.S. ANNUAL GENERAL MEETING.
Vice President's and Secretary's reports. Matters arising. The Awards. Election of Officers for 1977.
- 4.45pm: Break.
- 5.00pm: FILMS - CAPTAIN KRONOS - VAMPIRE HUNTER (end 6.35pm);
MONTY PYTHON & THE HOLY GRAIL (end 8.10pm).
- 9.00pm: BUFFET.
- Later : SONG, SONNET AND STORY.
Retire to the Resident's Bar to be entertained with Folk Songs and readings of Poems and Stories to round off the day's programme.

SUNDAY

- 10.00am: LUMLEY: THE FICTION BEHIND THE FACT AND VICE VERSA - Brian Lumley.
A self-analysis of his work and his standing on the Fantasy scene.
- 11.00am: Break.
- 11.15am: FILM - ISLAND OF LOST SOULS.
- 12.30pm: Lunch.
- 1.45pm: FANTASY ELEMENTS IN THE BRITISH FOLK SONG - Nick Caffrey.
A look at the Fantasy creatures and situations found in Traditional Folk Songs. The talk will be illustrated in the only way... with the songs.
- 2.45pm: Break.
- 3.00pm: FANZINES - A STEP TOWARDS PROFESSIONALISM.
A panel discussion by Jon Harvey, Stephen Jones and David Sutton.
- 4.00pm: End of the Convention.
-

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